

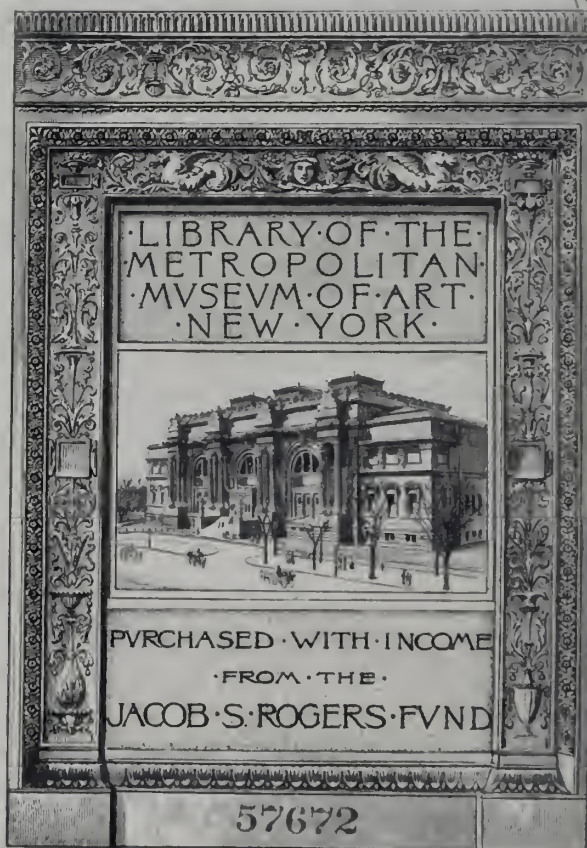
THE METROPOLITAN MUSEUM OF ART

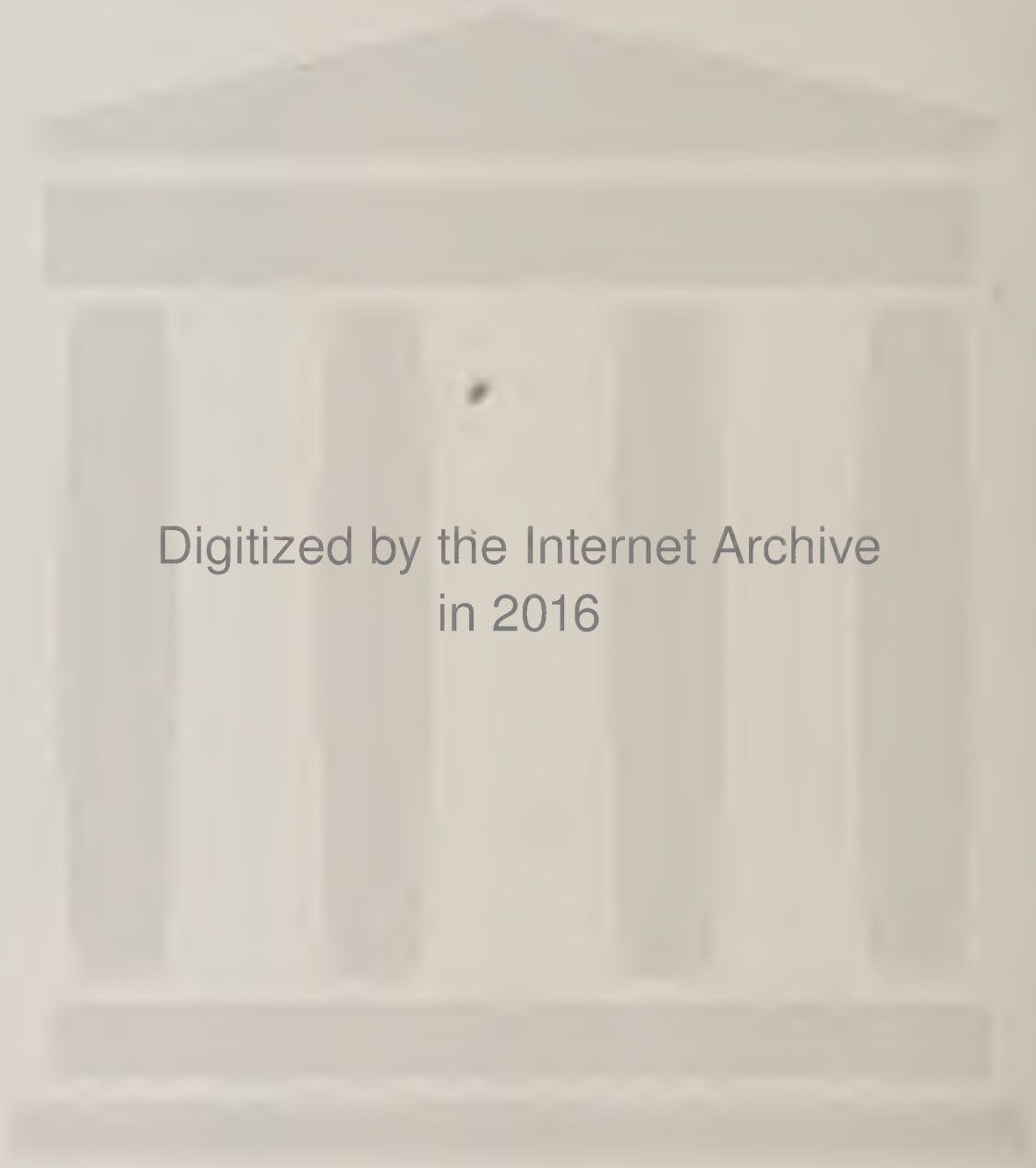


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1927





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DRAWINGS

Ancient and Modern

ETCHINGS: COLOR PRINTS BY
Miss Gulland, Sidney Wilson, Etc.
From Private Collections

with a few lots of the late F. Meder including
his card index of prints

Two Miniatures,

Two Blank Books of Early 19th Century Paper,
Early Drawings of Romanelli, Fra Lippo Lippi, Caravaggio, Guercino, Salvator Rosa, Polidoro, Poussin, Bartolozzi, Fragonard, Boucher, Lawrence, Millet, Romney, Gauguin, Raeburn, Wheatley, Millet, Miss Longfellow, Audubon, Robert Blum, Wyatt Eaton, Huntington, Pennell; Etchings by Rembrandt, Corot, Descourties, Haden, Whistler, Jacque, Ostade.

COLOR PRINTS HANDSOMELY FRAMED

By Miss Gulland, Sidney Wilson, Busiere, James, etc.

TO BE SOLD BY AUCTION

Thursday and Friday Evenings,
April 14-15. 1927, at 8 o'clock

THE WALPOLE GALLERIES

12 West 48th Street

New York

Telephone: Bryant 4140

Walter S. Scott, Auctioneer

Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *No deliveries will be made during or immediately after the sale but all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. *The Walpole Galleries*, if requested, will forward purchases at the buyer's risk and expense: Packing and Shipping is not our business but we are glad to afford facilities for carriers and packers without any responsibility for the acts or charges of these men.

Priced copies of this catalogue at \$3.00 each after the sale.

THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

Mr. WALTER S. SCOTT

DRAWINGS, ANCIENT AND MODERN

FIRST SESSIONS: LOTS 1—280. DRAWINGS

Seven lots from the estate of the late F. Meder, including his personal card index file, in six boxes.

1. CARD INDEX FILE.

Alphabetical. History and auction prices of Prints, arranged by Mr. Meder and contained in six cloth index files.

A wealth of valuable information, the work of many years, by one of the most thorough, intelligent and painstaking Print Dealers of the past generation.

2. EARLY ITALIAN DRAWING. 14 x 11.

Peasants at a stream, suggestion of church on hill above. G....T....o at the bottom, and "G. Russino" in old writing on the back.

3. TWO EARLY ITALIAN DRAWINGS. Each 7 x 5.

Figures "Pompeo," "Aquitano," mounted on 1 sheet.

4. MATTHEIS (PAOLO).

Death of Lucrece. Red chalk drawing. 8 x 10. (Meder Estate.)

5. SALVATOR ROSA (attributed).

An angel, folded arms. 12 x 5. (Right side ragged.) Meder Estate.

6. R. SCHIAMINOZZI.

Flight into Egypt. Pencil drawing. 10 x 8. With the "Nahl" stamp, and from that collection (1803—1880).

7. FILIPPO LIPPI.

Four pen drawings from one sheet. Angel, Madonna and Child; Christ with Lamb, etc. 14 x 12.

"Phipo Lippi" in very early writing at the bottom. (Meder estate.)

8. G. H. ANDREWS, R. W. S. English.

"Ships," "Fishing Boats." Pencil Drawings, 4 x 6. (2)

9. BAISENTWAITE WATER, SOUTH END, AUGUST, 1815.

Interesting drawing. Pen and sepia, 11 x 19.

10. ROBERT BARNES, R. W. S. English.
Sailors' Home. Pen, water color and wash, 12 x 16.
11. PEN DRAWINGS BY BLASHFIELD, HERFORD AND HY. MAYER.
Beauty on the Box, Peeling Potatoes, Etiquette of Smuggling. (3)
12. JAN BOTH. Dutch Painter; 1610—1652.
Waterfall and Mountain Landscape. Water color, 16 x 20 inches. Soft neutral blues and wood browns, characteristic of Both's work (foxed).
13. CHALON (CHRISTINA). 3 x 5. Signed.
Dutch interior; Man leaning over half door; bed and chair in alcove with diamond pane window.
Nice Flemish drawing, Amsterdam, 1748-1808, with collector's stamp.
14. DIXON (JOHN).
The "Needles" Isle of Wight. Water color, signed, 1883.
10 x 14, on blue toned paper.
15. SCHOOL OF DOMENICHINO: Italian, 1581—1641.
The Three Heliades. Wm. Bates Collection. Sepia, 9 x 9.
The lovely sisters of Phaeton, grieving for him, were changed to ever-shivering poplars, and their tears into amber.
16. CORNELIS DUSART. Dutch, 1660—1674. Attributed.
Man with a Jug. Soft pencil, 6 x 4.
17. JOHN FRANCIS ERMELS. German, 1641—1693.
Forest Landscape. A group in an opening near large trees.
Clear light and soft perspective. Pen and sepia, 11 x 8.
18. ESTEEM, 1846.
Water color; charming subject, 9 x 7. The First Grandchild, held by the Grandfather.
19. HISPANG. French, 1725.
"Allegorical Figures." Pen and gray water color, 8 x 12½.
20. ITALIAN DRAWING. 18th Century. 13 x 8.
Stations of the Cross No. 2. Sepia and white on blue paper.
Sketch for an engraving.

21. ITALIAN MASTER. Early 18th Century.
 "The Prisoner." Scene near a Temple. Pen, 9 x 8½.
22. JONES (F. EASTMAN). Pastel. 7 x 10.
 High Sea.
23. PENNELL (JOSEPH). Pen Drawing. 11 x 14.
 Winchester: In the Close. Early work of Pennell, beautifully executed.
24. PENNELL (JOSEPH). Pencil drawing, 13 x 20.
 Title written by him "Chelsea Hospital, Nov. 25, 1885."
25. SAMUEL PROUT. English Artist: 1783—1852.
 English Coast Scene. Sepia: 8 ins. x 11 ins. Curving shore, sailboat. From the Falconer Collection.
26. SHARP (WILLIAM). Pen Drawing.
 Sir Thos. More, by Wm. Marshall. Half-length. Fine workmanship. Signed. 12mo.
27. D. VARLEY. English, 18th Century Artist.
 Castle and Swift Stream. Water color: 8 x 12 ins. Signed. Rocky foreground, with lacy foliage to left. Well painted.
28. WYNKOOP (THEODORE).
 Upper Stony Brook Pond. Painting in deep red and dull greens on paper. 7 x 10½.
29. THREE SMALL DRAWINGS.
 A cardinal by Viel-Castel; Les Reacteurs (men, French), 1810; very nice. Stage setting, 1850, etc. (3).
30. FRANCIS WHEATLEY. English.
 Mother and Child Walking. Charming painting of good quality, by the originator of "The Cries of London." Water color, 9 x 7.
31. J. T. CROUSEY (American Artist, whose work is sought for).
 Tintern Abbey. Pencil and wash drawing heightened by white. SIGNED AND DATED 1849. Oblong folio.
 FINISHED DRAWING. Presented by the artist's daughter.
32. GEORGE CRUIKSHANK.
 Man Standing Holding Hat in One Hand and Waving the Other. Pencil drawing. 4to.
 CLEVER DRAWING; SCARCE.

33. **ARNALDO DE LISIO.**
SANTA LUCIA, NAPLES. Water color. Effective, bright colors.
Folio. Signed. Handsomely framed.
34. **KIMBALL.**
Pool with Cypress Trees. Canvas. Folio. Finished Painting
of great merit finely framed.
35. **MARY LONGFELLOW: DAUGHTER OF THE POET.**
Lovett's Fish Wharf, Portland. Water color. Oblong folio.
Unusually nice painting.
36. **DRAWING: GAUGUIN.**
Pastel on paper, nude. sm. 4to.

NOS. 37—140 ARE THE PROPERTY OF AN AMERICAN
COLLECTOR.

Wherever the name of the artist appears with a
question mark we may call it an attribution. In some
instances the drawing is referred to as "School of
.....". In all other instances the accredited
artist has been passed on by a number of experienced
collectors or authorities.

37. **FRANCESCO ALBANI. (14 x 17.)**
Flying Angel with an Olive Branch. Black crayon, 4to.
38. **SIR WILLIAM ALLOM.**
A Man: Recumbent Figure. Pencil. Signed.
39. **AUG. ANDART (attributed).**
Bust of Cyrano de Bergerac, profile to left. Water color
on blue paper; signed.
40. **AUSTRIAN ARTIST. 19th Century.**
A Clown: Bust. Pencil and crayon drawing. Square 12mo.
Very fine.
41. **FRANCESCO BARTOLOZZI. (Attributed).**
Group of six heads of men. Pen and ink drawing.
42. **BARTOLOZZI.**
Liberty: Goddess seated on a drum holding an olive branch
and Cap of Liberty on a staff. Pen and sepia wash. 4to.
43. **BARTOLOZZI.**
Madonna and Child. Half-length, sepia wash, small 4to.
44. **BARTOLOZZI.**
Two Soldiers and a Woman. Pen drawing, 4to.

45. G. B. BEINASCHI.
Man Running. Chalk; red and black on old gray paper
with studies of drapery, arms, etc.
46. BERITONI.
Ecce Homo. Pencil, 4to.
47. HANS BOL.
Cats and Mice: Pencil. Court and Doorway: Five mice roll
up a petition in front of the old cat. 12mo.
48. BOLOGNESE SCHOOL.
Saint Peter. Sepia and wash; signature undecipherable,
age-brown.
49. CAMPIGDOLIO.
River Landscape, with Church. Oblong 4to, sepia and wash.
50. AUGUSTINO CARACCI.
Hector and Aeneas Fleeing from Burning Troy. Sepia and
wash, 23 x 17.
From the John Talman Collection.
51. LUDOVICI CARACCI.
Two India ink, wash and sepia drawings, mounted as one;
folio.
52. CARMINCURI.
Group at a Temple. Sepia wash; small folio.
53. W. M. CRAIG.
The Recording Angel. Water color; signed and dated 1794;
8vo.
54. CHRIST CARRYING THE CROSS: GROUP.
Crayon and pen, 4to.
55. CHRIST CURING THE PALSY.
Sepia and India ink wash, 4to.
56. THE FLAGELLATION OF CHRIST.
Doorway and beautifully modeled figures. Finished draw-
ing and wash. Sm. Folio.
57. POLIDORO DE CARAVAGGIO.
Moses and the Tablets. Narrow folio, pencil and white.
58. CORNELIUS CORT (FIAMINGO): 1533—1578.
Group before a Bishop. Red chalk. Obl. 4to.

59. JOHN SCARLETT DAVIS: ENGLISH SCHOOL OF WATER COLORS.
A Castle. Finished wash drawing in blue tones. Signed and dated 1842; owner's mark on reverse. Very lovely. Small 4to.
60. W. A. DELAMOTTE.
British Royal Military College. Pencil. Finished drawing. Signed and dated Dec. 9, 1822. Small 4to.
61. ANDREA DEL SARTO.
Cherub. Red chalk drawing; small 8vo.
62. JOHN DOWNMAN (attributed).
Girl's Head. Pencil and color wash. Mob cap and curls. Oval. Signed J. D.
63. JOHN DOWNMAN (attributed).
A Man: Portrait at half-length. Pencil sketch, heightened with red and white. 8vo.
64. DUTCH MARINE.
View of Gorcum, in Dutch Brabant. Taken from the ferry on the River Merwede. Sepia wash drawing; obl. 4to.
65. ENGLISH PORTRAITIST.
Bust-length portrait: Profile. Black coat and stock, face in colors. 8vo.
66. FALSTAFF.
Lovers on a Balcony. Original drawing in sepia; very fine, finished drawing. Small 4to.
67. CIRO FERRI.
Samson Destroying the Temple. Pen drawing on blue paper.
68. FRENCH SCHOOL.
Mounted Knights in Armor and Retinue. Sepia wash. Signed; inscription in French on reverse.
69. J. T. G.
Woman with Face of a Monkey. Bust. Pen drawn and signed "J. T. G. Fecit"; sq. 12mo.
70. GERMAN SCHOOL. 16th Century.
Peace of 1678: Allegorical. Sepia wash, 4to.

71. GERMAN SCHOOL. 17th Century.
The Crucifixion. Sepia wash.
Painted for the Bishop of Salisbury, Feb. 9, 1794.
72. JOHN GLOVER.
Ellen's Isle, Loch Ketterin. Sepia; signed. Beautifully finished drawing.
73. GUERCINO.
Head: A Girl. Pen drawing. 16mo.
74. GUERCINO (attributed).
Head: A Woman, eyes closed. Sepia, sq. 12mo.
75. GUIDO RENI (attributed).
Madonna and the Infant Christ: Adored by a Monk and a Saint. Exquisite line; pencil touched with white. (Dove in Medallion and F. A.)
Watermark and undecipherable inscription on reverse.
76. GUIDO RENI.
St. Francis of Assisi: A Group in Adoration. Sepia wash; small folio.
77. JOHN HAYTER.
The Lost Children. Pencil and wash, 4to. Signed and dated, Oct. 24, 1874.
78. DANIEL HUNTINGTON, N. A.
Pine Black Hills. Pencil drawing on heavy paper, with explanation; drawing of a ranch (1856) on the reverse, with inscription; Big Sandy, Nebraska. obl. 4to.
79. ITALIAN SCHOOL.
Christ in the Garden. Sepia and color wash; obl. folio.
80. ITALIAN SCHOOL.
Gathering Manna. India ink wash; folio. From the J. Peoli Collection; collector's stamp.
81. ITALIAN SCHOOL. 16th Century.
Baptism of S. John. Sepia wash on green paper; small folio.
82. ITALIAN SCHOOL. 16th Century.
A Kneeling Figure: A Woman in Supplication. Pen and ink drawing; square 12mo.

83. ITALIAN 17TH CENTURY DRAWING.

Head of a Man: Beard and Close Cap. Pen and ink and sepia.

Early writing on reverse attributes this to Michel Forabosco (1625) of Venice.

84. ITALIAN PENCIL AND WASH DRAWING.

Clio: Muse of History, seated. 4to.

85. ANGELICA KAUFFMAN.

Spring: Allegory. Suggestion of globe. Red and black chalk. Oblong 4to.

86. E. W. KEMBLE.

"Boys Selling Cakes to the Yankees." Pen, signed, 4to.

87. KRUGER: DUTCH GENRE PAINTER.

Portrait Study: Woman seated sidewise on a chair. On blue paper; small 4to. Signed.

88. LA FAGE (THE FORGE) DES ANCIENS.

Group. Sepia and India ink wash, oblong folio.

89. LAFRANCO.

The Miracle of the Fishes: St. Peter walking on the waves. Sepia wash on blue toned paper; folio.

90. LANFRANCO.

Group: Classical. Sepia and India ink wash. obl. 4to.

91. LANFRANCO.

Pegasus and a Warrior. Sepia and wash; corner cut.

92. LA PENNA.

Woman with Musical Instruments, in a niche upheld by Caryatids. Pencil heightened with white, 4to.

93. G. LAUNCE, R. A.

Flowers: Nasturtiums, Daisies, etc. Water color; signed and dated 1847.

94. SIR THOMAS LAWRENCE.

Portrait of Girl's Head: A Child. Pencil drawing with red crayon. small 4to.

95. SIR FREDERICK LEIGHTON.
A Sketch: Man leaning on a staff. Pencil. Small folio.
96. EUSTACE LESEUR, 1657 (The French Raphael).
Circumcision of the Infant Christ. 11 figures. Pencil drawing, 4to.
From the J. Boland and Another Collection.
97. DAVID DE MARFEILLEN (?).
Italian School. Virgin and Child Appearing to S. Peter and Paul. Sepia and India ink wash, small folio. Signed (dated 1652). From the Woodburn Collection.
98. RAPHAEL MENGES.
Victory: A Woman in Clouds. Pencil drawing, 4to.
From the Count Galozzi Collection; collector's mark.
99. SCHOOL OF MICHAEL ANGELO.
"Heads": Four in profile, one fore-shortened. Pen drawing, small 4to.
100. MICHAEL MICHAELOF.
Old Man with Cap: Bust. Pencil drawing; signed.
101. J. B. MILLET.
Winter: A Grove of Trees; A Stream; A Bridge. Pencil drawing; from the Colonel Harrison Collection; signature of Millet in ink.
102. JOHN G. MORTIMER.
King Lear: "The Vision of Death." Pen drawing; bust in oval; 4to.
103. PETER NASMYTH.
English Lake Scene. Finished pencil drawing; signed and dated 1827. Small 4to.
104. NIOBE AND GROUP OF CHERUBS.
Sepia wash, 4to.
105. BERESON OSTROF.
Herdsman: Half-length, blowing horn. Signed; pencil; 12mo.

106. GIUSEPPI PESTE.
The Laocoon Group. Red chalk; signed; folio.
107. J. F. P. PEYZON.
Large Figure Composition (on two sides); signed; three collectors' marks, Chennevieres, Ch. Gasc, and the owner.
108. PIETRO DI PIETRI.
Baptism of Christ. Pencil; arched top. From the Sir John Evans Collection.
109. BARTOLOMEO PINELLI (....—1835).
Il Ginvio di Movia; Peasant Group Gambling. Wash drawing; small folio. Signed and dated 1832; from the Duke of Warwick and the Robert Low Collections.
110. PINELLI. ITALIAN SCHOOL: 1808.
Achilles and Helen. India ink and wash, 4to.
111. PINELLI.
Jove, Hebe and Eagle. Sepia wash; signed; 4to.
112. POLIDORO DI CARAVAGGIO (1492—1543).
Crowning the Victor: Classical group. Sepia wash; small folio.
113. POLIDORO DI CARAVAGGIO (1495—1543).
Sacrificial Altar: 18 figures. Pen; signed; oblong 4to.
114. PAUL POTTER (B. 1625).
Bull's Head. Pencil; 16mo.
115. N. POUSSIN.
A Classical Figure: Man with book. Pen drawing for engraving; signed and dated 1647. From Esdaile & Thornhill Collections.
116. N. POUSSIN.
Figures at a Woodland Pool: Fauns playing, etc. Pen drawing; oblong 8vo.
117. SIR HENRY RAEBURN.
Head: Mrs. Newstead. Portrait sketch, in color.
118. RIBIERA (?).
St. Peter Praying. Pencil, arched top.

119. MICHELANGELO RICCILINO: 1654—1715.
Two Women, a Bull, Child and Dog. Sepia and wash, 4to.
120. HYACINTH RIGAUD.
Head and Shoulders of a Man, Holding a Large Sword. Red crayon; finished drawing.
121. S. RIZZIO.
The Artist: Classical. Sepia wash; 4to; signed.
Lord St. Helen's sale; also the Woodburn and Strawberry Hill sales.
122. GIULIO ROMANO.
The Nine Muses. Sepia wash; oblong folio (see both sides).
123. GIULIO ROMANO.
Rape of the Sabine Women. Pencil; oblong 4to.
124. GIULIO ROMANO.
Women: Classical figures, drapery; Four sepia drawings (on both sides).
125. GEORGE ROMNEY.
Lady Hamilton: Head. Pencil drawing, delicately tinted; inscribed "*Lady Hamilton*, 1800." Small 4to.
126. SALVATOR ROSA.
Figure of Soldier and Shield and Spear. Sepia and India ink wash.
127. SALVATOR ROSA.
Wounded Warrior in Armor. Red crayon drawing; 8vo.
128. SPANISH SCHOOL.
Receiving Stigmata. Pen and sepia, 4to.
129. SIR JOHN TENNIEL (attributed).
Elijah and the Chariot of Fire. Sepia and white, on gray-green paper; 8vo.
130. SCHOOL OF TIEPOLO: 17th Century.
A Sybil: Wearing a crown. Full-length figure resting on clouds. Sepia wash; small folio.

131. PERINA DEL VAGA (1500—1547).
Three Angels: Angel Gabriel and trumpet. Sepia heightened with white, 12mo.
From the Lord St. Helen Collection.
132. W. VAN DE VELDE.
A Pirate Ship. Sepia wash.
Signature (initials) and dated 1739 (?); collector's mark, unidentified by Lugt.
133. VAN INDEN.
A Warrior and His Sweetheart. Pen drawing; circular.
Signed and dated 1578.
134. C. VAN LOO.
Angel and a Child: Heads of Cherubim in the Clouds.
Two pen drawings; small 4to. (2)
135. PAUL VERONESE (attributed).
A Wedding Ceremony: Ten figures. Sepia wash, curved top.
136. PAUL VERONESE (attributed).
Senator with Roman Warriors. India ink wash, 4to.
137. VERSCHURING.
Rape of the Sabine Women. Sepia and India ink wash, small folio.
138. ZANDER: AUSTRIAN SCHOOL.
Man Smoking: Bust; profile to left. Finished color wash drawing. Signed.
139. UNKNOWN.
Mother and Child. Sepia and wash; oblong 12mo.
140. MINIATURE. ST FRANZISCA. 16mo.
Parchment miniature, in color, showing her kneeling with cherubim.
-
141. PERSIAN MINIATURE.
Primrose yellow ground; A white bull with orange trappings and gold reins bears a youth and a girl; The man is nude, with gold turban, neck and armlets, with spotted cobra necklace; carrying an orange pennant. The girl wears lavender in two tones, and an orange veil. Orange border. Small 4to. Framed.

142. FRENCH SCHOOL PENCIL DRAWING. 10 x 7.
Contemporary portrait bust of Duc de Retz (1614—1679).
In high ruff and uniform; repair at side.
143. HUGHSON AWLEY.
Constantinople: Seraglio Point; Entrance to Reception
Hall of Seraglio. Pen and wash drawing. Small folio.
144. ROBERT BLUM.
"Indian Figure" (finished pen drawing). Also a horseman
and figures of three women; reverse, has drawings of torea-
dors. All pen-and-ink on 1 sheet; 4to; inscription, "*Pre-
sented to me by Robert Blum in Grove Street, Sadchoch,
some time in 94 or 95.*"
145. GEORGE H. BOUGHTON, R. A.
"The Scarlet Letter." Original water color for the special
edition of Hawthorne's "Scarlet Letter" printed for the Gro-
lier Club.
146. GIOVANNI BENEDETTO CASTIGLIONE: 1616—1670.
"The Shepherds." Sepia and wash. Two shepherds, on
the edge of a mountain, watching their flocks of sheep and
goats. Oblong folio, signed. On the reverse is drawing in
red chalk of a priest and cherubs, with Italian inscription.
147. I. CHALON.
"The Toilet of Venus." Four women in a landscape. Sepia
wash drawing. Signed.
148. DRAWINGS.
"Boats Beached at Edge of Seaport Town." Fine pencil
drawing, nicely finished; oblong 8vo. "Angel Watching Over
Sleeping Child," pencil drawing, 8vo, etc. (4)
149. WYATT EATON.
"The Ariadne." Pencil drawing on thin Japan paper, obl.
folio. Signed, "*Sketch for the Ariadne by Wyatt Eaton, Char-
lotte Eaton.*"
150. WYATT EATON.
"Female Head." Pencil sketch, small folio. Signed "*Sketch
by Wyatt Eaton, Charlotte Eaton.*" On the reverse are rough
pencil drawings of scenes at the seashore.

151. WYATT EATON.
 "La Cigale." Reclining nude figure with lute. 4to, on thin Japan paper; signed, "Sketch for La Cigale by Wyatt Eaton, Charlotte Eaton."
152. WYATT EATON.
 "Nude Figures Wrestling." Pencil drawing; 8vo; signed. "Study by Wyatt Eaton, Charlotte Eaton."
153. WYATT EATON.
 Pencil sketch of a nude, reclining, on the same sheet with the head of a woman. Obl. folio, signed, "Sketch by Wyatt Eaton, Charlotte Eaton."
154. WYATT EATON.
 "The Reader." Semi-nude, seated figure of a woman, on thin Japan paper; 4to; signed, "Sketch for The Reader by Wyatt Eaton, Charlotte Eaton."
155. WYATT EATON.
 "The Reader." Pencil sketch on thin Japan paper. Signed, "Sketch for the 'Reader' by Wyatt Eaton, Charlotte Eaton." 4to.
156. WYATT EATON.
 "Study for the Man in 'The Harvesters at Rest'." Pencil drawing; oblong folio. Signed, "Wyatt Eaton's Study..... Charlotte Eaton."
157. H. C. EDWARDS.
 "The Mountain Climber." Original drawing, small folio; illustrating the story, "The Adventure of the Final Problem."
158. JEAN HONORE FRAGONARD (1732—1806).
 "The Bacchanale." Original drawing in red chalk on dull, blue-toned paper. Small 4to. VERY RARE. Accompanied by a reproduction in sepia of Fragonard's "The Flight from the Satyrs," for purposes of comparison. (2)
159. W. GLACKENS.
 "Capturing a Confederate Mail." Pen-and-ink drawing of figures being herded into a building. Oblong folio; signed. Edges worn.

160. W. GLACKENS.
"Woman Shopper Trying On a Cape." Original wash drawing, heightened with Chinese white; 4to; signed. Illustration for story.
161. W. GLACKENS.
"Woman Lying on Prostrate Body of Man." Original wash drawing, heightened with Chinese white; 4to, signed. Illustration for story.
162. CHARLOTTE HARDING.
"The Factory at Noon Hour." Group of men, seated and standing, eating. Original drawing, oiled for preservation; oblong folio; signed.
163. JOHN HELD.
"The Speaker's Table at the Dinner of the National Eugenic Society." Pen-and-ink drawing, obl. 8vo; signed. Restored at one end. Clever.
164. ITALIAN DRAWING, 17th Century.
"The Toilet of Venus." Sepia and pastel blue tinges; folio.
165. CORWINK LINSON.
"Harmony." Study of two elephants. Pen-and-ink drawing, heightened with Chinese white. Small obl. folio, signed; dated "95"; folded in centre.
166. MICHELANGELO DA CARAVAGGIO (1559—1609). Roman School.
"The Vagabonds." Original drawing, small folio, signed.
One of the rare and characteristic drawings of vagabond life, by the leader of the Italian Realists. From the collection of the Marquis de Fossi.
167. H. MOSER.
"Negro Boy Asleep in Artist's Studio." Original drawing, 8vo; signed and dated "1881."
168. A. DE NEUVILLE. (AFTER RAPHAEL.)
Pencil Sketches of Three Heads and a Crest. French inscriptions. Small folio, signed.
169. ORIGINAL DRAWING, PROBABLY DUTCH.
"Group outside a Tent at a Seaport Town." Oblong 8vo.

170. **GASPAR POUSSIN (1613—1675).**
"The Flight." Man being exhorted by priest to flee from danger through the woods. Red chalk drawing, 8vo, signed "Gaspar."
171. **GIOVANNI FRANCESCO ROMANELLI (1612—1662).**
"The Exhortation." Full-length, kneeling figure, exhorting a crowd of people, with upturned faces. Original drawing, red chalk, 8vo, signed, dated; worm-holes. From the Collection of the Marquis Da Fossi. On the reverse is drawing of the back of a full-length nude, interesting in showing the influence of Michelangelo. With this is a reprint of the reverse, with Collector's mark. (2)
172. **PETER PAUL RUBENS (1557—1640).**
"The Strolling Monks." Study of three full-length figures, with others in the background. Pen-and-ink drawing, on buff paper; 8vo; edges rubbed. With this are 3 reprints of Rubens's work entitled "Woman Adoring the Holy Christ," "Studies for Figures" and "Head of an Old Man." (4)
173. **JOHN RUSKIN.**
"Fisher's Building, Balliol College." Sepia and (slightly) colored wash; oblong folio; signed.
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 "Imperial Museum, Constantinople." Pen-and-ink drawing, folio.
185. CASPAR VANITELLI (1674—1736).
 "An Old Priest." Half-length study on dull gray paper; pencil drawing, folio, signed; one edge rubbed.
- Nos. 186—320 represent an Old-time Collection of Drawings: Some of the attributions seem rather ambitious, and while collectors are asked to bear this in mind, there are certainly a number of very interesting drawings included.
186. J. J. AUDUBON (attributed): 1780—1851.
 The birds of Brazil and of this country. Six water color drawings, attributed to Audubon, various sizes, and others (eagle cut out and laid down). (8).
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355. ETCHINGS, SIGNED PROOFS.

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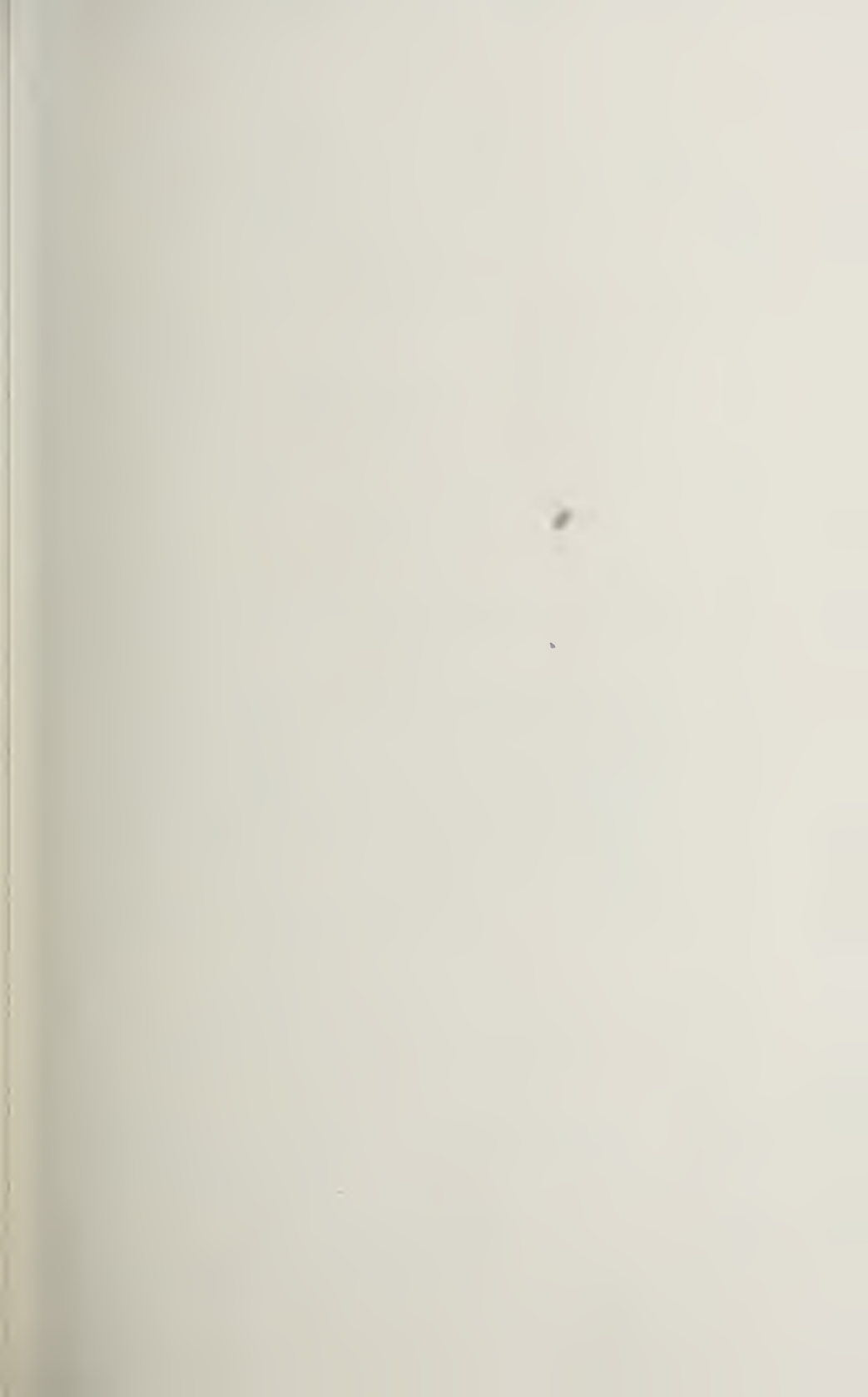
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516. **SIDNEY E. WILSON.**
Lady Sheffield; half-length, white dress, blue ribbons, large grey hat with blue ribbons. Colored artist proof. Signed. Framed. 4to. After Thomas Gainsborough.
517. **SIDNEY E. WILSON.**
Mrs. Musters; half-length, black dress, white fichu, shade hat, blue with white and blue ribbon pompons. Colored artist proof. Signed. 4to. After George Romney.
518. **SIDNEY E. WILSON.**
Lady Ravensworth; three-quarter length, auburn hair, curls, white dress, blue sash, rose colored curtain and suggestion of landscape. Colored artist proof, after Sir Thomas Lawrence. 4to. Framed, with glass.
519. **ELBRIDGE KINGSLEY.**
Landscape and Cattle: After Corot. Beautiful woodcut; signed proof, on thin china paper.
520. **AUGUSTE LEPERE.**
Dans le Verger. Painter etching. Signed proof, with red stamp as well.
Only 50 impressions on untrimmed handmade paper.
521. **WILD (C.).**
English Cathedrals, aquatints of York (12 plates), Canterbury (7 plates), the beautiful Litchfield Cathedral, Chester. Lincoln, etc.; 4to; fine impressions, in cloth and board portfolio. (25)
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Bust portrait, with beard, fine artotype, 20 x 16, by Bierstadt. Splendid portrait, suitable for framing.

524. LINCOLN, GRANT.
Garfield, Jackson, etc. Bierstadt Artotypes, including duplicates. 20 x 16. (20)
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Bust portrait, of Lincoln with beard; fine Bierstadt Artotypes; 20 x 16; very suitable for framing; including duplicates. (21 pes.)
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Hill (S.). Engravings for the Mass. Magazine; Boston from Breed's Hill, Charlestown; Christ's Church, Cambridge; Harvard, "The Colleges"; "From an Eminence near the Common"; Phila., Green Hill, the seat of S. Meredith; Penn., by Grainger, etc.; 8vo, etc. (9)
The Massachusetts Magazine views by Hill are rare.
527. AMERICAN CITIES.
Bird's-eye view of Asheville, N. C., with 4 inset views, key, etc. Burleigh Litho. Co., 1891. Obl. folio.
528. AMERICAN CITIES.
Danbury, Conn., litho of Burleigh of Troy. Obl. folio (about 1890), with key.
529. AMERICAN CITIES.
Lansingburgh, N. Y. Second and Third Wards. By Burleigh of Troy. Oblong folio, with key, 1891. (2)
530. AMERICAN CITIES.
View of Mechanicville, N. Y. Lithographed and published by Burleigh of Troy. Oblong folio, with key.
531. AMERICAN CITIES.
View of Mt. Morris, N. Y. Burleigh Litho. Co., Troy, N. Y., 1893. Obl. folio, with key.
532. AMERICAN CITIES.
Saratoga Springs. Drawn and published by Burleigh of Troy. Oblong folio, 1888.
533. AMERICAN CITIES.
Bird's Eye View of Spartanburg, S. C., with key and inset view of Converse and Wofford Colleges. Oblong folio, with key, 1891.

534. AMERICAN CITIES.
Walton, N. Y., 1887. Drawn and published by Burleigh,
Troy. Oblong folio, with key.
535. CONNECTICUT.
Danbury, Conn. Litho by Burleigh of Troy. Oblong folio
(about 1890), with key.
536. NEW YORK STATE.
Lansingburgh, N. Y. Third and Second Wards. Oblong
folio, by Burleigh of Troy, with key, 1891. (2)
537. NEW YORK STATE. View of Mechanicville, N. Y. Lith. and
pub. by Burleigh of Troy. Oblong folio, with key.
538. NEW YORK STATE.
View of Mount Morris, N. Y. Burleigh Litho Co., Troy,
N. Y., 1893. Oblong folio, with key.
539. NEW YORK STATE.
Saratoga Springs. Drawn and published by Burleigh, of
Troy. Oblong folio, 1888.
540. NEW YORK STATE.
View of Walton, 1887. Drawn and published by Burleigh,
of Troy. Oblong folio, with key. Saratoga Springs, 1888, by
the same. (2)



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